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A Classified Shakespeare Bibliography for 1927

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THE following bibliography differs from its predecessors in this publication in that it includes books and pamphlets as well as essays from the periodicals and some newspapers. A number of items omitted from our previous bibliographies have been included in this one. For a few of the items listed I am indebted to friends, especially to Mr. William B. Kempling of London. The abbreviations employed in this bibliography, and what they stand for, follow:

A—Anglia (Halle).

Archiv—Archiv f. das Studium der neueren Sprachen (Braunschweig).

B—Bulletin.

Bei—Beiblatt zur Anglia (Halle).

BJR—Bulletin of the John Rylands Library (Manchester).

BN—Book Notes (Hartford, Conn.).

CBR—Canadian Bar Review (Toronto).

Col UP—Columbia University Press (New York).

CR—Contemporary Review (New York).

CW—Catholic World (New York).

CUP—Cambridge University Press (Oxford).

DAZ—Deutsche allgemeine Zeitung.

DNS—Die neueren Sprachen (Marburg).

ES—English Studies (Amsterdam).

ESn—Englische Studien (Leipzig).

FR—Fortnightly Review (New York).

HF—Hamburger Fremdenblatt.

HUP—Harvard University Press (Cambridge, Mass.)

J—Journal.

Jb—Jahrbuch.

JEGP—Journal of English and Germanic Philology (Urbana, Ill.).

LA—Living Age (Concord, N. H.).

LD—Literary Digest (New York).

LM—London Mercury.

Ln—London.

MC—Monthly Criterion (London).

MLN—Modern Language Notes (Baltimore).

MLR—Modern Language Review (Cambridge).

MP—Modern Philology (Chicago).

NA—New Adelphi (London).

NC—New Criterion (London).

Neo—Neophilologus (Groningen, Den Haag).

NLR—National Review (London).

NM—Neophilologische Mitteilungen.

NQ—Notes and Queries.

NR—New Republic (New York).

NS—New Statesman (Dublin).

NuA—Nuova Antologia (Rome).

NY—New York.

N&A—Nation and Athenaeum (London).

PMLA—Publications of the Modern Language Association (Baltimore).

PQ—Philological Quarterly (Iowa City).

PUP—Princeton University Press (Princeton, N. J.).

PW—Publisher's Weekly (New York).

Q—Quarterly.

QQ—Queen's Quarterly (Kingston, Ont.).

R—Review, Revue.

RAA—Revue Anglo-Américaine (Paris).

RES—Review of English Studies (London).

RF—La Revue de France (Paris).

RHLF—Revue d'histoire littéraire de la France (Paris).

RLC—Revue de littérature comparée (Paris).

S—Shakspere, Shakespeare.

SAB—Shakespeare Association Bulletin (New York).

SAH—Stratford-on-Avon Herald.

SJ—Shakespeare Jahrbuch (Leipzig).

Sn—Shaksperian, Shakespearean, etc.

SP—Studies in Philology (Chapel Hill, N. C.).

SR—Saturday Review (London).

SRL—Saturday Review of Literature (New York).

TAM—Theatre Arts Magazine (New York).

TBR—Times Book Review (New York).

TLS—Times Literary Supplement (London).

YR—Yale Review (New Haven, Conn.).

YUP—Yale University Press (New Haven, Conn.)

Zeit—Zeitschrift.

ZFEU—Zeitschrift für französischen u. englischen Unterricht (Berlin).

The titles of books and pamphlets are in italics. Where no date is mentioned, "1927" is to be understood (but there are some regrettable exceptions to this rule). Reviews of books are listed, without title, immediately after the books themselves. The titles of essays are not always those given by the authors.

ALLUSIONS

1. A new allusion to S.—A. B. Black.—SAH, Nov. 25 (p. 2).

2. S allusions in Shadwell.—G. Crosse.—TLS, June 16 (p. 424).

See 35a.

AMERICA

3. *S in America.*—Ashley H. Thorndike.—NY: OUP; pp. 22. (Annual S lecture of the British Academy.)

See 47, 49.

ART

3a. S and the art of his age.—J. H. Whitehouse.—SAH, Nov. 25 (p. 6).

4. S and the arts.—C. H. Herford.—Manchester: UP, pp. 13. (Reprint from BJR, July, 11:273–85.)

ASTROLOGY

5. S u. die Astrologie.—F. Schark.—HF, 1926, 202a.

AUTHORSHIP PROBLEMS

6. *The Plays of Beaumont and Fletcher.*—E. H. C. Oliphant.—YUP, pp. 572. (S's share in the plays of B and F, pp. 282–348.)

7. *Introduction to the Study of the S Canon.* Part 3.—J. M. Robertson.—Ln: Routledge, 1925; pp. 221.—N&A, Nov. 20, 1926;—N&A (J. M. Murry), id., pp. 433;—N&A (T. S. Eliot), id., p. 418;—TLS, June 11, 1925; p. 396.

See 79, 472, 516.

BACON-SHAKESPEARE CONTROVERSY

8. A Cambridge scholar on S.—G. G. Greenwood.—NLR, Aug. 1926.

9. False light on S.—G. G. Greenwood.—NLR, Mar. 89:114–24.

10. *The Stratford Bust and the Droeshout Engraving.*—G. G. Greenwood.—Ln: C. Palmer, 1926;—TLS, Feb. 18, 1926 (p. 122).

11. *Die grösste Mystifikation in der Weltlitteratur.*—F. H. Bruns.—Braunschweig: Verlags Gesellschaft, 1926; pp. 151ff.—DNS (O. Weidenmüller), no. 4, 35:305.

12. *Die Lösung der S Frage.*—C. G. Muskat.—Leipzig: Reisland, 1925; pp. 31.

13. *Le Mystère Sn.*—G. Connes.—Paris: Boirin & Co., 1926;—TLS (G. Greenwood), July 7 (p. 472);—TLS (G. Connes), July 28 (p. 520).

14. *The S Mystery.*—G. Connes.—Abridged and translated from the French.—Ln: C. Palmer; pp.287.

15. *S's handwriting and the Northumberland MS.*—G. G. Greenwood.—Ln: Watts, 1925; pp. 31; illustrated.

16. Le vrai S.—A. Feuillerat.—RF, Sept. 1926; 6:189–92.

17. S oder Bacon?—Mensi-Klarbach.—Süddeutsche Mhe, 4:320–22.

18. Francis Bacon.—E. Huycke.—CBR, Nov. 1926; 4:625–38.

19. *The "Impersonality" of S Examined.*—E. G. Harman.—Ln: C. Palmer, 1926; pp. 330.—N&A, 38:558–9.

20. *The Prince of Poets and most illustrious of Philosophers.*—S. A. E. Hickson.—Ln: Gay & Hancock, 1926; pp. 368.—TLS, Apr. 8, 1926 (p. 266).

21. A First Folio cypher.—J. D. Parsons.—TLS, Mar. 17 (p. 194), April 28 (p. 299);—id., J. Sparrow, id., Apr. 21 (p. 280), Apr. 28 (p. 299).

22. *Notes upon some of S's Sonnets.*—R. Davies.

23. *Notes on the Authorship of the S Plays and Poems.*—B. E. Lawrence.—Ln: Gay & Hancock, 1925; pp. 398.

24. *Did "S" signal?*—J. D. Parsons.—Ln: 1925; pp. 19;—TLS, July 9, 1925 (p. 466).

25. S or Bacon?—A. H. Tolman (*Falstaff and other Sn Topics*, 1925, pp. 81–86).

26. Neue Literatur zur S- Bacon Frage.—K. Schneider.—Tägliche Rundschau, Unterh.—Beilage, 1926, no. 298.

27. *Baconiana* (A monthly magazine.)—Ln.

BIBLIOGRAPHY

28. *An Introduction to Bibliography for Literary Students.*—R. B. McKerrow.—OUP pp. 374;—TLS, Nov. 3 (p. 787).

29. *Studies in the First Folio.*—M. H. Spielmann, J. D. Wilson, S. Lee, R. C. Rhodes, W. W. Greg, A. Nicoll, I. Gollancz.—Ln: Milford, 1925;—TLS, Apr. 23, 1925 (p. 280);—NQ, 148:287–8;—RES (R. B. McK), 1:492–4;—MLR (F. S. Boas), 20:470–3;—Library (A. W. Pollard), 6:182–5;—LA, 38:557–8;—N&A (G. Saintsbury), 36:890.

30. *Mrs. S's second marriage.*—A. Morgan.—NY: 1925;—Bei (Price), Apr. 4, 38:112–3.

31. A S complex.—A. Morgan.—CW, June (125:343–50).

32. A S First Folio bequeathed by will.—W. Jaggard.—Evesham J, Aug. 27. (The Williams Folio.)

33. S—Bibliographie, 1926–7.—E. Hartl.—SJ, 63:270–92; SJ, 1926, 62:200–54.

34. *Catalogue of the Books, Manuscripts, Works of Art, and Relics exhibited in S's Birthplace.*—F. C. Wellstood. Preface by S. Lee.—Stratford-on-Avon, 1925; pp. 176; illustrated.

35. S.—E. K. Chambers (*The Year's Work in English Studies*, pp. 120–40).—Ln: H. Milford, 1925.—RAA (E. Legouis), 1926, 3:345–6;—TLS, Oct. 22, 1925, p. 693.

35a. *A Catalogue of Shakespeareana.*—With some notes and a Preface by F. Madan.—Ln: G. Michelmore & Co., Dec. 1927; pp. 290; 734 items (mostly source and allusion books).

36. Elizabethan Drama.—F. S. Boas (*The Year's Work in English Studies*, Vol. 5, pp. 142–65).—Ln: H. Milford, 1926; pp. 318.

37. A S Centenary.—TLS, Sept. 15 (p. 628).

38. Recent literature of the English renaissance.—H. Craig.—SP, Apr. (24:290–382).

39. Classified index of Shaksperiana in the periodicals of 1926.—S. A. Tannenbaum.—SAB, June, 2:7–14.

40. *S and Shakespeareana.*—Ln: Maggs Bros. (Catalogue, 450 pages, 1383 items, 69 illustrations.)

41. Henry Cundell, 1627–1927.—W. B. Kempling.—FR, May.

42. A copy of *The Rape of Lucrece* in Marsh's library.—N. B. White.—TLS, July 7 (p. 472).

43. A bibliography of Cleopatra.—See *A&C.*

44. New riches from an English library. (A $75,000 Folio.)—PW, July 23 (p. 277);—TAM, Nov. (11:809).

45. The greatest printed book.—P. M. Paine.—NY Eve. Post, June 4 (p. 9).

46. Sn literature (sold at Sotheby's)..—TLS, July 28 (p. 524).

47. S Folios in America.—R. M. Smith.—SR, Aug. 13 (p. 41).

48. Some notes on the Stationers' Registers.—W. W. Greg.—Library, Mar. (7:376–86); facsimiles.

49. *The S Folios and the Forgeries of S's handwriting in the Lucy Packer Linderman Memorial Library of Lehigh University, with a list of Folios in American libraries.*—R. M. Smith, H. S. Leach.—Bethlehem (Pa.): Lehigh Univ. Publications, March, vol. 1, no. 2; pp. 48; illustrated;—Bei (G. Binz), Oct. (38:319–31).

50. Notes on sales. (S in Spain.)—TLS, May 5 (p. 324).

51. *Dramatic Publication in England*, 1580–1640.—E. M. Albright.—NY: D. C. Heath & Co., (pp. 442).—TLS, Apr. 28 (p. 291);—MLN (A. Thaler), Dec. (42:547–51);—RES (W. W. Greg), Jan. 1928 (4:91–100).

52. Bücherschau.—W. Keller.—SJ, 63:194–215; 62:165–72.

53. Zeitschriftenschau.—B. Beckmann.—SJ, 63: 219–32.

54. *Annual Bibliography of English Language and Literature.* Vol. 7.—D. Everett, E. Seaton.—Ln: Bowes & B., 1927; pp. 177.

BIOGRAPHIA AND PERSONALIA

55. *The Organization and Personnel of the Sn Company* (pp. 284–320).—T. W. Baldwin.—PUP; p. 475.

56. *Genius and Character.*—E. Ludwig.—NY: Harcourt, Brace & Co.; p. 346.

57. *Early Records illustrating the personal life of S.*—C. C. Stopes.—OUP; pp. 26.

58. *Genie u. Charakter.*—R. Saitschick.—Darmstadt; Hoffman, 1926; 2d ed. enlarged and revised. (Two chapters devoted to S.)

59. *Problems in S's Penmanship.*—S. A. Tannenbaum.—NY: The Century Co.; pp. 257; illustrated; facsimile of S's will.—SAH (W. Jaggard), June 3 (p. 8);—TLS (W. W. Greg) Nov. 24 (p. 871), Dec. 1 (p. 908);—YR (T. Brooke) Dec. (17:408–9).

60. *S: Actor—Poet.*—C. L. Chambrun.—NY: Appleton, pp. 357; illust. TBR (R. LeGallienne), Nov. 20;—YR (T. Brooke), Dec. (17:409–10);—NR (H. Spencer), Oct. 5 (52:185). See 62.

61. *A Chapter in the Early Life of S.*—A. Gray.—CUP, 1926; pp. 133.—Bei (Price), Apr. 4 (38:111–2); NQ, 150:305;—RES (G. B. Harrison), 1926, 2:479–81;—SJ (W. Keller), 1926, 62:165–6.

62. *S acteur-poète.*—Mme. Longworth-Chambrun.—Paris: Plon, 1926; pp. 316.—RAA (E. Legouis), 3:544–5;—RLC (6:694);—Schönere Zukunft (1:1214–5, 1249). See 16, 60.

63. *S of Stratford.*—T. Brooke.—YUP, 1926; pp. 177;—TLS, Oct. 28, 1926 (p. 749);—SRL (2:635).

64. *Our Fellow S.*—H. J. Bridges.—Chicago: Covici, 1925; pp. 300; new revised edition.

65. *William S: Liv, Drama, Theater.*—A. Bennius.—Stockholm, 1925.

66. *The Rise of young S. A Biographical Novel.*—J. D. Snider.—St. Louis: W. H. Miner, 1925.

67. Is S undemocratic?—A. H. Tolman (*Falstaff and other Sn Topics*, pp. 14–43).—NY: Macmillan, 1925.

68. S's supposed references to his marriage.—A. H. Tolman (*Falstaff*, etc., pp. 114–117).

69. S's lost home (New Place).—W. Poel.—NQ, May 14 (153:345–7).

70. S's youth: a new theory and its critics.—A. Gray.—Discovery, Aug. (8:251–5).

71. S's Vater.—L. L. Schücking.—Neue Züricher Zeitung, no. 357.

72. S's Ahnen.—I. Krauss.—Familiengeschichtliche Bl. (23:317–24, 349–54).

73. S und der Verzicht auf Ruhm.—K. Röttger.—Die Popyläen, Feb. (24:161–2).

74. Rainsford associations with S, Southampton and Hall.—A. Ramsford.—NQ, Apr. 23 and 30, May 7 and 28, June 11 and 18 (152:291–2, 311–13, 330–33, 383–5, 419–22, 438–40).

75. S's childhood.—H. Bolitho.—Bookman (NY), July (65:524–7).

See also 30, 31, 227.

BOTANY

76. *From Dis's Wagon.*—Leo Weidenthal.—NY: Payson & Clarke.—(The S Garden in Cleveland.)

BURLESQUES

See 344, 470, 490.

COMMENTARY AND CRITICISM

77. *S Studies, Historical and Comparative.*—E. E. Stoll.—NY: Macmillan; pp. 502.—TBR, May 1 (pp. 6, 25);—Sewanee R (H. W. Wells), July (35:370–2);—TLS, Sept. 1 (p. 589);—Bei (L. L. Schücking), Oct. (38:305–12);—YR (T. Brooke), Dec. (17:406–8);—Deutsche Vierteljahrschrift (L. L. Schücking), no. 1 (6:192–7).

78. *S's Debt to Montaigne.*—G. C. Taylor.—Cambridge: HUP, 1925; pp. 66.—JEGP (R. A. Law), Jan. (26:134–5);—Revue Critique (R. Bossuet), June 15 (61:232–3);—MP (C. R. B.), May, 1926 (23:499–500);—PQ (H.C.), Jan. 1926 (5:91–2).

79. *Sidelights on S.*—H. D. Sykes.—Stratford:

S Head Press, 1919; pp. 207.—MLN (W. D. Briggs), Dec. (42:545–6).

80. *The House of Satan.*—G. T. Nathan.—NY: A. A. Knopf.

81. *Prefaces to S.* First Series.—H. G. Barker.—Ln: Sidgwick & Jackson; pp. 271.—SR (I. B.), Nov. 26 (144:738–9).

82. *Iconoclastes; or the Future of S.*—H. Griffith.—Ln: Kegan Paul; pp. 95.—SR (I. B.), Nov. 26 (144:738–9).

83. *Poetic Imagery illustrated from Elizabethan Literature.*—H. W. Wells.—NY: ColUP, 1924; pp. 231.—Chapter X (pp. 218–24) devoted to Figures of Speech in S.

84. *The Lion and the Fox. The Rôle of the Hero in the plays of S.*—W. Lewis.—Ln: G. Richards; pp. 326.—RAA (A. Feuillerat), Oct. (5:53–4);—Empire R (Apr. 45:337–41);—TBR (R. LeGallienne), Nov. 20 (p. 9).

85. S de-bunked.—E. Boyd (*Literary Blasphemies*, NY: Harper & Bros.; pp. 265), pp. 16–42.

86. *S and Drunkenness.*—A. A. Kern.—Bulletin Randolph Macon Woman's College, vol: 12, no. 1; Lynchburg, Oct. 1925. See 111.

87. *S and Demi-science.*—F. E. Schelling.—Phila: Univ. Pa. Press;—pp. 221.—Contents: S and demi-science, The seedpot of S criticism, The S canon, The common folk of S, S and the law, The supernatural in old English drama, S in twenty minutes.—TBR (R. Le Gallienne), Nov. 20 (p. 9);—YR (T Brooke), Dec. (17:409–10);—TLS, Dec. 1 (p. 904).

88. *The Realm of Literature.*—H. W. Wells.—NY: Col UP; pp. 190.

89. *S and the Stoicism of Seneca.*—T. S. Eliot.—Ln: H. Milford, OUP; pp. 17.

90. *English Literature in its Foreign Relations*, 1300–1800.—L. Magnus.—Ln: K. Paul.—SAH (W. B. Kempling), Dec. 23. (A chapter on S.)

91. *The Court Masque.*—E. Welsford.—CUP;—pp. 449.—TLS, Aug. 11 (p. 545);—NQ, July 30 (153:89).

92. *William S.*—J. Masefield.—Ln: Williams & Norgate, 1925; pp. 256. New ed.

93. *A Preface to S.*—G. H. Cowling.—Ln: Methuen, 1925; pp. 164.

94. *The Playgoer's Handbook to the English Renaissance Drama.*—A. M. Mackenzie.—Ln: H. Cape; pp. 191.—TLS, Aug. 25 (p. 577).

95. *S in France. Criticism: Voltaire to Hugo.*—C. M. Haines.—OUP, 1925; pp. 178.—TLS, June 18, 1925 (pp. 405–6);—NQ (149:35);—Library (6:194–5);—Nation (S. C. Chew), 121:436–8;—LM (F. Kendon), 13:214–6;—Bei (Price), Apr. 4;—MLN (W. D. Briggs), Dec., 42:541–2.

96. *Odd Moments.*—H. G. Smith.—Ln: Newnes, 1925. (Contains essay on S.)

97. *S Commentaries.*—J. D. Snider.—Ln: Selwin & Blunt, 1925; 3 vols.— N&A (L. Horrox), 37:77–8.

98. *S: A Survey*—E. K. Chambers.—Ln: Sidgwick & Jackson, 1925; pp. 333.—Year's Work (C. H. Herford), 1927, pp. 140–141;—MLN (W. D. Briggs), Dec. (42:542–3).

99. *S as a Letter Writer and Artist in Prose.*—R. L. Megroz.—Ln: Wishart.

100. The essentially Sn characteristics.—E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, pp. 73–5).

101. *A Series of Papers on S* [etc.].—Various authors.—Contains essays on "S's stage-craft" (C. M. Haines), "S as a man of the theatre" (J. Isaacs), "S and the Elizabethan stage" (G. H. Cowling).

102. *Aus S's poetischen Briefwechsel.*—W. Marschall.—Heidelberg, 1926.—Bei (E. Deckner), no. 8 (38:248–53).

103. *S: Die Verkörperung nordischer Schöpferkraft.*—W. Meyer.—Munich: Lehmann; pp. 63.

104. *Die Charakterprobleme bei S. Eine Einführung in das Verständnis des Dramatikers.*—L. L. Schücking.—Leipzig; Tauchnitz; pp. 302; 2d edition, improved.

105. *Zur Methodik der S-Interpretation.*—G. Stahr—Rostock, 1926.

106. *Hegels S Interpretation.*—M. Salditt.—Berlin: Springer; pp. 52.

107. *Festschrift Friedrich Kluge.*—Various authors.—Tübingen, 1926.—("Gehört S zur Renaissance oder zum Barock?", pp. 21–9, by E. Eckhardt.)

108. *Approximations. (Deuxieme Série.)*—C. du Bos.—Paris: Crès.—(Contains essay on S.)

109. *A la recherche de S.*—A. Marie.—Paris: Presses francaises, 1925; pp. 264.

110. *S.*—L. Pininski.—Lwaw, 1925; 2 vols.

111. Drunkenness in S's plays.—A. H. Tolman (*Falstaff and other Sn Topics*, pp. 44–52). See 86.

112. S and the unhappy happy ending.—A. Thaler.—PMLA, Sept. (42:736–61).

113. Some marginalia on S by Coleridge.—T. M. Raysor.—PMLA, Sept. (42:762–5).

114. S himself.—H. Spencer.—NR, Oct. 5 (52: 184–5).

115. S's nonage.—J. M. Murry.—NA, Sept. (1:73).

116. Certain fallacies in the literary scholarship of the day.—E. E. Stoll.—SP, Oct. (24:485–508).

117. Dramatic silences (in S).—E. E. Kellett.—CR, Oct. (132:482–90).

118. S and the theatre.—TLS, June 18, 1925 (pp. 404–5).

119. The downfall of the three unities.—T. M. Raysor.—MLN, Jan. (42:1–9).

120. English Gothic and Elizabethan poetry.—H. W. Wells.—Sewanee R, July 1926 (34:269–77).

121. The meaning of Katharsis.—M. J. H. Meyers.—Sewanee R, July 1926 (34:278–90).

122. What is literature?—G. H. Clarke.—Queen's Q, Oct. 1926 (34:130–48).—Reprinted in Sewanee R, Jan. (35:53–71).

123. Literature and life.—E. E. Stoll (*S Studies*, pp. 39–89).

124. Recent trends in S criticism.—E. Greenlaw.—SAB, Dec. (2:3–7).

125. The study of S's characters in the 18th. century.—T. M. Raysor.—MLN, Dec. (42:495–500).

126. Childhood and the poets. (Children in S's plays.)—TLS, Dec. 22 (p. 969).

127. Modern sceptical criticism of S.—R. W. Babcock.—Sewanee R, Jan. (35:15–31).

128. S's metaphors and imagery.—TLS, Apr. 28 (p. 294).—TLS (C. F. S. Spurgeon), May 19 (p. 355).

129. *Appius and Virginia*, by Webster and Heywood.—H. D. Gray.—SP, Apr. (24:275–89). (Discusses S.)

130. S's names: evidence of Stratford records.—M. H. Spielmann.—Ln: Morning Post, Apr. 23.

131. Thomas Middleton.—TLS, June 30, pp. 445–6. (Discusses S.)

132. The metaphysic of poetry.—J. M. Murry.—Hibbert J, July, 25:610–22.

133. Will Kemp and the Commedia dell' arte.—L. B. Wright.—MLN, Dec. 1926, 41:516–20.

133a. *Studies in S.*—A. Nicoll.—NY: Harcourt, Brace & Co., 1928.

134. Problem u. Gestaltung des Tragischen bei S.—H. Hecht.—SJ, 63:11–34.

135. Randglossen zu S's Belesenheit.—H. Anders.—SJ, 1926, 62:158–62.

136. S's Genie.—J. Schick.—SJ, 63:54–74.

137. S's Persönlichkeitsideal.—L. L. Schücking.—Neue Jahrb. f. Wissenschaft u. Jugendbildung, no. 3, May, 3:324–34.

138. Die Schauspieler-ökonomie in S's Dramen.—J. Engelen. SJ, 1926, 62:36-97: SJ, 1927, 63:75-158.

139. Studien zur dramatischen Technik in S's Tragödien.—P. Fenyves.—Jahrb. d. Philosophischen Fakultät; Prag, 1926; pp. 71–4.

140. S und die britische Jugend.—W. Bohs.—Neueren Sprachen, 1926, 34:442–3.

141. Ueber den Dialog in den Dramen S's u. seine Vorläufer.—G. Ploch.—Giessener Beitr. z. Erforschung der Sprache u. Kultur Englands u. Nordamerikas, 1925, pp. 129–92.

142. S's Form.—M. J. Wolff.—Germanisch Rom. Monatsschrift, 1925; 13:382 f.

143. Das Schauspielerische in S's Dramen.—O. Ludwig.—Maske, 1925; 18:117–9.

144. S's method of characterization.—E. E. Stoll (*S Studies*, pp. 90–146).

145. S's neues Gesicht.—G. Marstrand.—Die Drei, Oct. 1925; 5:534–45.

146. S als Dichter der Wiedergeburt.—W. Willige.—Neue Jahrb. f. Wissenschaft u. Jugendbildung, 1925; 1:473–86.

147. Poetische Uebereinstimmungen.—H. Richter.—ESn, no. 3; 61:415–24.

148. La sagesse shakespearienne.—R. Berthelot.—R. de métaph. et de morale, Apr. 1926.

149. *The Year's Work in English Studies*, vol. 5, 1924. Ed. by F. S. Boas and C. H. Herford.—Ln: OUP, 1926; pp. 318.

See also 7, 73, 367.

CRIMINALS AND CRIMINOLOGY

150. S's Criminals.—E. E. Stoll (*S Studies*, pp. 337–402).

151. S and "demi-science."—F. E. Schelling (*S and Demi-Science*, pp. 1–18).

152. *Pazzi, squilibrati e delinquenti nelle opere dei etterati: Vol. I: Guglielmo S e le sue Masterpieces: Amleto, Macbeth, Re Lear, Otello. Con prefazione del Prof. Enrico Morselli. Arte, psicologia e critica.* —L. Lugiato.—Bergamo: C. Conti & Co. 1926; pp. 247.

ENVIRONMENT

153. *English Homes . . .* 1558–1649.—H. A. Tipping.—NY: Scribners; illustrated.

154. S's country.—S. de M.—CR. Apr. (131: 537–9).

155. S in his age.—TLS, Sept. 1; p. 589.

156. S's silence regarding contemporary voyaging.—TLS, Nov. 17; p. 825.

157. Leben u. Lernen in England im 15. u. 16. Jahrhundert.—M. Rosler.—ESn, Sept.; 61:321–85.

158. *The Elizabethan Home, discovered in two dialogues by Claudius Hollyband and Peter Erondell.* —Ed. by M. St. Clare Byrne.—Ln, 1925.

159. *Glimpses of Ben Jonson's London.*—N. Zwager.—Bei (P. Aronstein), July, 38:204–5.

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161. S's Audience.—M. St. Clare Byrne (*A Series of Papers on S*).

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See also 573, 574, 622.

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591. Mr. Poel and the platform-stage.—I. Brown.—Manch. Guardian, July 11.

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593. Where *was* the Globe playhouse?—G. Hubbard.—Discovery, Aug.; 8:243–7.

594. Variety entertainment by Elizabethan strolling players.—L. B. Wright.—JEGP, July; 26:294–303.

595. Stage duelling in the Elizabethan theatre.—L. B. Wright.—MLR, July; 22:265–75.

596. Animal actors on the English stage before 1642.—L. B. Wright.—PMLA, Sept.; 42:656–69.

597. Elizabethan sea-drama and its staging.—L. B. Wright.—Anglia, Aug. (51:104–19).

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599. Robert Armine, the foole, and his influence on S.—A. K. Gray.—PMLA, Sept.; 42:673–85.

600. S im Weimarer National theater.—O. Francke.—SJ, 63:255–9.

601. Die Aufführungen S'scher Werke . . . im Jahre 1926.—E. Mühlbach.—SJ, 63:259–69.

602. S auf der Wiener Bühne.—H. Richter.—SJ, 63:247–51.

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606. Alternation in the staging of S's plays.—See 431, 570.

607. The ideal S theatre.—S. R. Littlewood.—Outlook (Ln), Oct. 9, 1926; 58:374–8.

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609. Hackett's impersonation of S.—SAB, Mar.; 2:19.

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611. John Sincklo as one of S's actors.—A. Gaw.—Anglia, 1925; 49:289 ff.

612. Play-lists and afterpieces of the mid-eighteenth century.—C. R. Baskerville.—MP, 23:445–64.

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616. Die Königsdramen auf der deutschen Bühne. —E. Kilian.—Prisma, nos. 10–14, pp. 115–117.

617. Dinglestedt's deutsche Erstaufführung der Königsdramen.—L. Eckardt.—Prisma, nos. 10–14, pp. 118–20.

See also 373, 377, 378, 386, 390, 406, 443, 444, 446, 449, 450, 455, 456, 520, 535, 546, 548, 552.

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618. *The Elizabethan Home.*—M. St. Clare Byrne.—Ln: Etchells & Macdonald, 1925; pp. 110.—TLS, June 25, 1925; p. 429.

619. *The Old Houses of Stratford-upon-Avon.*—H. E. Forrest.—Ln: Methuen, 1925; pp. 180.—TLS, Sept. 3, 1925; p. 566.

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624. Stratford and the Memorial Theatre.—A. D. Flower.—SAH, Sept. 2;—SAH, Jan. 20, 1928; p. 6.

625. Stratford Festival not good enough.—SAH, July 22.

626. Elizabethan art in Stratford.—SAH, July 22.

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637. The proper treatment of S's text.—A. H. Tolman (*Falstaff and other Sn Topics;* pp. 249–64).

638. Act- and Scene-divisions in the plays of S.—J. D. Wilson.—RES, Oct. 3:385–97.

639. S's Orthographie.—W. Marschall.—A, Dec.; 51:307–22.

See also 29, 254, 261, 262, 284, 285, 313, 342, 347, 468, 478, 484, 515, 527, 531, 543, 568, 569.

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640. On translating plays.—H. Granville Barker (*Essays by Divers Hands,* Trans. of the Royal Society of Literature, 1925; pp. 19–42). *H* and *Mac* discussed.

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642. A new study of S's will.—S. A. Tannenbaum (*Problems in S's Penmanship,* pp. 66–103).—SJ (W. Keller), 63:201–2.

643. The (lost) inventory of S's will.—NQ, Sept. 3; 153:163–4.

644. The proving of S's will.—S. O. Addy.—NQ, Oct. 22; 153:391–2.

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645. *The Dramatic Works of W. S.*—Nelson's Poets Series; Ln; 1925; 6 vols. (Includes the *Poems* and the *Sonnets*.)

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648. *Ten Plays of W. S* Edited by T. Brooke, J. W. Cunliffe, H. N. MacCracken.—NY: Century, pp. 443.

Addenda

5a. S and the influence of the stars.—D. Fraser-Harris.—Discovery, Nov. (8:365–6).

260a. Nature and nurture in S's plays and elsewhere.—L. Darwin.—Eugenics R, Oct. (19:181–91).

260b. S's allusions to teachers and teaching.—L. C. Breed.—Amer. School Board J., Dec. (75: 112–14).

396a. Der *Lear*-vers oder der englische dochmius. —E. W. Scripture.—A, Aug. (51:136–8).

441a. Song in *MV*.—A. K. Gray.—MLN, Nov. (42:458–59)

New High Levels in Targets

This *Venus and Adonis* was a fourth edition. It sold at Britwell Court sale at Sotheby's in 1919, for £15,100—about $75,000. George D. Smith bought it for Mr. Huntington, and it was the highest price ever paid for a book up to that time. Whenever a great sale such as this one is held, prices reverberate throughout the world. Immediately there follows a cleaning out of old attics, a thorough brushing of odd closets; cupboards and lumber-rooms are scoured; and a general sorting over of places where odd things have been relegated for years takes place. Naturally, the enormous price of the *Venus and Adonis* caused a sensation when it was sold in London. News of this sale quickly appeared in every paper in England.

A pretty story is told of how, one afternoon, two young Englishmen were playing archery on an estate near Shrewsbury Perhaps they didn't have a target, or if they did they mislaid it. Anyway, they picked up an old book they found somewhere in one of the buildings on the place, and stuck it against the lower branches of a tree to use for a bull's-eye. About to draw his bow, one of them was not quite satisfied with the angle at which they had placed their target. So he walked forward and turned it around. As he did so, some of the pages fell back, and he read the magic name, "Venus." Looking at the volume further, he exclaimed to his companion, "I believe this old thing is similar to that book which sold for £15,100 yesterday!" It soon sold privately for more than £10,000, or about $50,000. Mr. H. C. Folger, of New York, the greatest collector of Shakespeareana, was the buyer.

—A. S. W. Rosenbach, in *Books and Bidders*.

The Shakespeare Association Bulletin

PAUL KAUFMAN
Editor

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All correspondence relating to the conduct of the BULLETIN should be addressed to the Editorial Office, 1901 F Street, Northwest, Washington, D. C.

Other matters concerning the work of the Association should be referred to the Secretary, Miss Myra B. Martin, 119 East 19th Street, New York.

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Progress and Permanence

ALTHOUGH presenting little change in outward form, this number of the BULLETIN marks the beginning of a new stage in the history of the periodical and of the Association. For the first time we are able to announce quarterly publication. Out of "the winter of our discontent" with hitherto irregular and too infrequent printing, we at last emerge—quite appropriately in this spring issue and during the month of Shakespeare's birth—to the dignity of a schedule as regular as the four seasons. This advance, we are happy to say, is made possible by the steady enlargement in membership and the increased demand for the BULLETIN expressed by libraries not only in America but in various parts of the world. However modest in compass, this publication is the only regular periodical devoted to Shakespearean activities, and obviously it serves an important and permanent need.

In the spirit of the times we should perhaps profess the aim, "Bigger and Better BULLETINS." And better we shall endeavor to make them. Increase in size will automatically depend upon increase of the subscription list. In any event, we shall continue the original policy of representing as fully as possible in the course of each year the various types of Shakespearean interests, as promoted in schools and colleges, in local clubs, and in the theater, amateur and professional. Through the maintenance of already established departments, such as The Progress of the Clubs, Among New Books, and Brief Chronicles and Abstracts, as well as through the medium of leading articles, we shall strive to provide what the scholar, the teacher, the club member, the student, and the general reader want to know about Shakespearean activities at the present time. As far as possible, within the limits which we hope will constantly expand, the BULLETIN would represent the Association in its effort to be all things to all lovers of Shakespeare.

Panoramic Titles

THAT a mere list of titles should monopolize this entire number might at first glance appear to be inconsistent with our aim to serve readers of many classes. This bibliography, formidable and somewhat technical in general appearance, although obviously indispensable to scholars and special students, might seem limited in usefulness to them alone. Yet we cannot believe that the importance of such a collection of references concerns only a small and more or less "professional" group. To all our readers the sheer extent of this classified material must be hardly less than a revelation. The panorama of Shakespearean interest here constructed is more than a permanent record, to be consulted for various definite items as individual needs may require. It provides in single sweep a vast picture of all conceivable (as well as inconceivable) methods and points of views in approaching the myriad-minded dramatist. What does Shakespeare mean to the world at the present time? Only in so comprehensive an inventory can we hope to discover the answer.

For the third successive year, Dr. Tannenbaum has assembled this array of titles, and each time the results of his labors have become more impressive. In range and in fullness of cross reference the present bibliography for a single year stands unequalled. We hope that the April issue will contain such wealth for many years to come.

A Glance Ahead

BECAUSE our available space is thus richly filled, in spite of drastic abbreviation in the form of the titles, we must postpone until the July issue (which will be mailed early in June) certain previously announced features. Among these are a summary of President Thorndike's address before the British Academy on "Shakespeare in America" and the list of Association members. In the same number we shall print an account of the annual meeting to be held as usual at The National Arts Club in New York on the first Saturday in May.

In the Field

AT THIS meeting, which takes the form of a luncheon, followed by short addresses and program numbers, we look forward to greeting new members of the fellowship. And the thought of them reminds us of the fine zeal with which so many of our state membership chairmen are inspired. When the list of these organizers is complete it will be published in the BULLETIN. In the meanwhile we express to them and to Mr. Heine, national membership chairman, our continued appreciation. Theirs is a heavy responsibility, for upon them depends the required expansion of the Association's influence.

From Folger to the Nation

WE SHOULD be guilty of inexcusable silence did we not chronicle at this time an event of the first magnitude in the Shakespearean world of the present generation. On March 22, Dr. Herbert Putnam, Librarian of the Library of Congress, announced that Mr. Henry C. Folger of New York City had presented to the nation his entire collection of Shakespeareana and for its proper housing had provided for the erection of a separate edifice in the Capitol grounds adjoining the National Library. Although a description of Mr. Folger's treasures has never been published, scholars are aware of the general character of his library as one of the supreme collections of the world. Some years ago it was estimated as totalling 20,000 volumes. But its distinction consists not so much of mere extent but of the number of rare editions, such as Folios and Quartos of Shakespeare and of other Elizabethans.

According to press reports, when asked whether the Folger Library would be under the general jurisdiction of the Library of Congress, Dr. Putnam said that such intention had not been indicated. But the question of control, he added, is immaterial. "What is of prime importance," he said, "is that this collection will in its services to scholarship and to culture be linked with the service of the National Library. Also that the sort of material that it includes, the expensive rarities, is the sort that the Library of Congress could not possibly acquire out of the public funds. As an example, therefore, of the co-operation of individual citizens which may amplify and complement what the government itself has developed here in the promotion of scholarship, it should exercise a far-reaching influence."

We suspect that Dr. Putnam feels an elation not fully expressed here. For this is one of the most significant tangible gifts ever made to the nation, certainly the most costly single collection of books ever presented by an individual to the nation's capital. It is the ideal monument long

needed in Washington, a unique national recognition of Shakespeare and of the dignity of the humanities. On behalf of the Shakespeare Association of America we congratulate Mr. Folger upon his magnificent generosity and the Library of Congress upon this priceless supplement to its national collections.

Shakespeare Haunts a Biographer

IN *The Haunted Biographer: Dialogues of the Dead* (University of Washington Chapbooks, No. 10, 1927) Gamaliel Bradford overhears the following dialogues:

LINCOLN, WILLIAM SHAKESPEARE, *strolling through the Stratford meadows.*

Shakespeare. Curious, isn't it? We are both such great men and so different!

Lincoln. Perhaps you exaggerate, so far as I am concerned. Circumstances just took me up and tossed me about, and planted me on the top. I have always felt that that was all.

Shakespeare. No, Abe, between you and me, there should be none of those disguises. I might say, just as you do, that it was a matter of circumstance. But I really think that I was born great, and I think that you were.

Lincoln. It may be so, it may be so. But are others born little? And I so often feel myself so immensely like the others?

Shakespeare. You can't feel more like them than I did. But somewhere, somehow, there must have been just a little something.—Still melancholy, Abe? Like my own Jaques, you seem to suck melancholy from everything—melancholy or fun, even from songs.

Lincoln. Most of all from songs, especially from the serene, pervading, magnificent splendor of yours. But I am sure you knew the melancholy, too, Will, every bit as much as Jaques and I.

Shakespeare. Perhaps, perhaps. Those who are born different always know it, I think, and for that matter, most of those who are born the same. As you say, songs can breed it and nurse it; but, oh, Abe, there is nothing like the magic of songs to whiff it away.

Lincoln. Do you know, I sometimes believe I should have done better to make songs. Could you have dealt with men, Will?

Shakespeare. I don't know. I sometimes thought I could; but not as you did, not as you did, not with your superb gift. And that is what makes us melancholy, the thought of what we should like to do and could not.

DARWIN, SHAKESPEARE, *in the Stratford meadows.*

Darwin. I should like to think we had some common ground.

Shakespeare. Common ground! What is this under our feet? And the sky over our heads? And apparently your interest in these is inexhaustible. So is mine.

Darwin. But you had that passion for words.

Shakespeare. My toys, my playthings. Don't begrudge them to me. And it seems to me that in the course of fourteen solid volumes you made a fairly large use of words yourself. Also, you wrote about expression. Now, if words are not expression, what is?

Darwin. But you seemed to find such a strange, subtle, enthralling beauty and fascination in them.

Shakespeare. Well, yes, I did. But, after all, the words were only machinery for dealing with human nature, and I should think you had a passion for human nature, as I had, and is not that common ground?

Darwin. Human nature, ah, yes. Yes, I think that is the only thing that is really interesting, and I was only carrying human nature a few steps further back.

Shakespeare. Just so. Of all the great transformations you effected, that is, I think, the greatest. Before you, the study of plants and animals was a mere curiosity, a pastime. You brought out the clinging identity of all forms of life, the everlasting kinship of plants and animals with men, and so gave the study of nature a new, eternal interest and profound significance.

Darwin. And that brings us together, that we have both loved to probe the heart of man, because we both loved men?

Shakespeare. That was the great secret, the great problem, the great and consuming mystery for both of us. And yet you say we have no common ground.

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Shakespeare in America
The Annual Meeting
List of Members

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The Shakespeare Association of America, Inc.

Incorporated 1923

The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service whether on the stage or in the schoolroom, in club or in university. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

None of the officers or members of this organization receives any pecuniary compensation for services rendered.

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